

Open the damned magazine, punk.



Slow motherfucker





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## omen

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### layout & editing

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Aaron Buchsbaum	Overachieving Fuckwad
Beth Day	Only Submits Kitties
Jeffrey Paternostro	Div One 4 Life
Shaun Boyle	Cooler than Zole
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Matthew Montgomery	F99 Represent!
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Views in the Omen (5)  
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Reflect the staff's views (5)

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## to submit

Submissions are due Saturdays before 5 p.m. You can submit by diskette (Mac or IBM) in rich text or plain text format, and typed hard copies will also be accepted, reluctantly. Label your disks well and they will get back to you. Get your stuff to Justin Philpot **Enfield 65C, Box 1448, x4893**. You may also use e-mail. Send e-mail submissions to [jup67@hampshire.edu](mailto:jup67@hampshire.edu).

And be sure to read our policy  
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Sweet tits never  
go out of style!

quote attributed to:  
Matthew Montgomery

## LONGEST EDITORIAL YET

editorial



submitted by: Justin Philpot, Editor-in-Chief



## policy

The *Omen* is Hampshire's longest-running bi-weekly publication, established by Stephanie Cole in December of 1992. In the past, submissions have included students' perspectives on the campus, administration, news, movie reviews, commentary, short fiction, satire, first born, artwork, comics, and the occasional embarrassing self-promotion. Everything the *Omen* receives will be published unless it is deemed libelous or defamatory. Although we find such things amusing and entertaining for countless hours, it is just not an option in this forum. Libel will be considered clearly false or unsupportable writing that maliciously damages a person's reputation.

The *Omen* will not edit anything you write

(except spelling and grammar). You must sign your real name (no anonymous submissions) and understand that you are responsible for what you say. Nonetheless, views in the *Omen* do not necessarily represent the views of anyone, anywhere, living or dead.

There is no *Omen* staff, save those positions of editor-in-chief and layout editor. To qualify for community service you must be a consistent contributor and help regularly with layout. Layout times (and such) will be discussed at our meetings. Meetings are held every Tuesday after release of an issue in the Airport Lounge at 9PM. Everyone, everywhere, living or dead, should come.

The *Omen* loves you.





# SECTION SPEAK



News, Commentary,  
Announcements,  
Propaganda,  
Editorials.

## YOUR SPRING BREAK OPTIONS:

- 1- Go home, hang out with friends, get some work done.
- 2- Go to a resort, lie on the beach, get drunk, dance.
- 3- Change the world.

Perhaps they didn't change the world, but this Spring Break, sixteen Hampshire College students took a big step by participating in Habitat for Humanity's Collegiate Challenge (one of the country's largest alternative spring break programs) in Lynchburg, Virginia. Habitat for humanity is an international organization that, through volunteer labor and donation or money and materials, builds and rehabilitates houses with the help of homeowner families. Founded in Americus, Georgia in 1976 by Millard and Linda Fuller and often publicized by Jimmy and Rosalynn Carter, Habitat sells the houses to families at no profit and with the help of affordable, no-interest loans. The monthly mortgage payments are used to build more Habitat houses. While Habitat is a Christian ministry, its house-selling and volunteer-hiring policy is completely egalitarian. The organization depends on the work of unskilled volunteers who learn skills on the job under the supervision of experienced construction crews. During Spring Break 2002, over 10,300 high school and college students participated in Collegiate Challenge, and over 2,000 students participated during other seasons in the past year.

Hampshire's Collegiate Challenge 2003 (the first in the school's history) was organized largely through the efforts of first-year student and AmeriCorps veteran Ari Shapiro. After an official group was gathered and individual responsibilities were delegated, the fund-raising committee's great efforts lead to incredible donations that made the trip affordable and relatively stress-free for everyone. Other responsibilities that were delegated included meal preparation and driving, which highlighted and developed teamwork skills outside of the worksite.

Setting out from Amherst at different times and on different days, the group ended up in Lynchburg on the evening of Sunday, March 16, 2003 and met at its designated living quarters at the First Christian Church. What follows is the journal of the group's exciting and rewarding week.

**Day 1:** The drive to Lynchburg is beautiful. The Virginia country is a mixture of the wild and the pristine, rolling hills of roads, a gentle, warm light from the clouds, and a long skyline. The final stretch to the city is up and down, up and down forever on the concrete-covered mountains. There are contradictions here- the decrepit ranches and motorhomes are not so far removed from sprawling mansions, complete with stables and old, chipping signs wearing their names. There are forest trails

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by: Diana Dukhanova

## THE HIDDEN FACE OF HATE

by: Jesse Weinberg

Racists wear masks. Ku Klux Klan members, too afraid to show their faces while parading a panoply of hate and burning crosses, cover them with grotesque-looking white hoods. While cowardly, these macabre uniforms serve a dual purpose for white supremacists, to protect them from any negative consequences of their disgusting behavior and to intimidate their victims. Hate groups thrive off horrific costumes, disturbingly paranoid conspiracy theories and terrifying militancy. The gangs of Islamic Jihad, Hamas and Arafat's Fatah are no exception. Despite a distance spanning seven thousand miles from the American radical right, these jingoist bigots extol the inherent evil of the Jews beneath their own masks, a Palestinian doppelganger of Pat Buchanan's own rhetoric. The Palestinian Authority distributes The Protocols of the Elders of Zion as a series in its state-run magazine, al-Shuhada. Arafat's new prime minister, Abu Mazen, wrote that the holocaust was a lie for his doctoral thesis in Moscow, arguing it was a manufactured Jewish conspiracy. Everyone in the PA seems to have Klan-like conspiracy theories. From the Palestinian health ministry claims that Jews spread AIDS to Suha Arafat's warning that cancer among Palestinians was caused by Jews.

The most striking difference between the Klan and Fatah is

that the thugs under Arafat are a paramilitary order, one which employs a strategy of violence for an overtly racist political agenda. Their masks come along with AK-47s, missile launchers, grenades and explosive belts. Masks aren't just made out of white sheets or felt, they can also be made out of words and ideology. Yasser Arafat is not the PA leader's real name. Abd al-Rahman Husayni created the name Yasser Arafat as a cover for his terrorist activities in 1964. Abu Mazen is another mask. When not calling for a jihad against world Jewry, like he did just after Oslo was signed, the Palestinian prime minister goes by his real name Mahmud Abbas.

Palestinian nationalism and its discontents is also a veil. It rails against colonialism yet at the same time it share's colonialism's goals, to forcibly settle a land and expel the Jewish inhabitants already living there. Akin to the psychotic segregationist schemes of Pat Buchanan and David Duke, the PA demands that the West Bank and Gaza must be racially pure Palestinian zones. Even UN resolutions are brought up to mask their racist program. While Palestinian minister Saeb Erekat loves to talk about the 4th Geneva convention of 1949, he never seems to remember that it prohibits the forced expulsion of populations, including Jewish populations, under any circum-

stances. To Arafat's dismay, there is no special clause indicating that Jewish communities in the West Bank, Gaza and Jerusalem don't also enjoy human rights, one of which is the right against expulsion. Laws of self-determination also seem to be suspended over the areas of the Jordan Valley and East Jerusalem. According to the PA's own survey in 2000, which was later leaked to the press, 70% of East Jerusalem's residents want to live in democratic Israel as opposed to Arafat's autocracy. Palestinian activist Zuhair Hamdan collected 10,000 signatures from residents of East Jerusalem demanding that they should choose which government they wanted to live under by a democratic vote. Kofi Anan ignored Hamdan's petition demanding a very basic human right. Arafat had Hamdan shot.

Yet, perhaps one of the most prevalent masks in the West is not some brand of nationalism at all but anti-Zionism. Two months after the Six Day War, Dr. Martin Luther King Jr. wrote an open letter warning that anti-Zionism was nothing but a new cover for an old hate. "And what is anti-Zionism? It is the denial to the Jewish people of a fundamental right that we justly claim for the people of Africa and freely accord all other nations of the globe. It is discrimination against Jews, my friend, because they are Jews. In

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## YOUR SPRING BREAK...

guarded off by gates and there are mountains lined by identical complexes of suburban condominiums rising like fungus from the countryside. There are plains, too, with grazing cows just like home. There are green trees side by side with bare branches waiting to recover their leaves.

Group members arrive at the First Christian Church in Lynchburg between 7 and 10 PM. In the dark I found myself disappointed by the city—the smallness and dirt, the buildings that resemble warehouses, the shops that are closed, the empty, downtrodden streets. We ride into the less urban part of the city, rolling by the beautiful and elegant Randolph-Macon Women's College. We are greeted by a church youth group that shares their dinner with us and our host affiliate, Doug. Doug introduces us to the facility—with features three comfortable rooms to sleep in, bathrooms with showers, a kitchenette, and a large gameroom with pool, Ping-Pong, and air-hockey tables, a big-screen TV, and other comforts that many of us would not have expected but were pleasantly surprised by. He tells us about the church, which is quite liberal and community-involved. Then he describes the two sites on which we will be working—a newly-built house that needs painting and other work and an old house that is being gutted. He tells us we are expected at the nearby Catholic Church for breakfast and orientation at 8:00 am the following morning. While we are getting settled in, the church's pastor, Roger Zimmerman, comes by to

introduce himself, welcome us to the church, and thank us for spending a week with Habitat.

**Day 2:** As we ride to the Catholic Church in the early sun and the warm weather, I realize that the city is beautiful and that the night had masked this beauty. It's got the same rolling hills as the rest of the Virginia country, and the same contradictions that give it its remarkable character. In the daylight it looks groomed, and the small, neat street arrangements bear a faint resemblance to Europe. Mansions, complexes, shops, and a multitude of churches for every taste and affiliation rub shoulders indiscriminately, as if the builder only saw the site and not the surroundings.

At the church we meet the other group we will be working with—SUNY Plattsburgh—and eat breakfast. In keeping with Habitat's tradition, Doug says a non-denominational blessing and tells the popular inspirational story about the little boy throwing starfish back into the sea. We are introduced to some of the crew we will be working with and go over safety rules and worksite procedures. Since half the group will be working on demolition, which involves contact with lead paint, a student demonstrates how to put on full protective gear, including a full-body Tyvek suit, earplugs, a respirator, and goggles.

The groups split up. One half goes to Wise Street, where a house built during a single weekend and a huge rainstorm awaits indoor paint-

ing. The other half goes to Madison Street, where an old house awaits gutting and demolition. The Wise Street crew is introduced to Phil and Carolyn, a retired couple who give huge amounts of time to Habitat. Under the supervision and instruction of Carolyn, the group begins to sand the inside walls of the small, 3-bedroom, 1-level house to prepare for priming. The Madison Crew is shown the large green house that, while currently crumbling, appears to have once been strong and beautiful. They experience working in the full gear. After lunch back at the church (which is provided daily by a different Lynchburg area church) the group returns to work until approximately 3 o'clock. That evening, eleven students remain at the church to cook dinner and relax and five students head down to Charlottesville for Purim (a Jewish holiday) services at a synagogue.

**Day 3:** Arrive at Wise Street at 7:45 AM for breakfast and the blessing. Then we split up into two groups again, so that people who want to experience a different site may do so. Madison Street crew heads down to continue demolition and gutting work while the Wise Street crew continues to sand and prime the walls. This continues until the end of the work day (with the usual lunch break). In the afternoon, Doug tells a small group of people taking a work break about Habitat for Humanity as it is run in Guatemala because Alfredo, a Guatemalan affiliate, is meeting with Carolyn

and Phil that evening. In Guatemala, a country in dire poverty and with no middle class, Habitat houses are simply one-room structures that are given to a family regardless of its size; the family then splits up the house into approximately four areas. During a certain number of years, the house owners are subject to surprise inspections to ensure that they are keeping the house in good conditions and are forbidden from making any improvements or changes to the house, including the installment of plumbing and running water. It's much stricter there but, says Doug, the Habitat houses really stand out in a town or village landscape.

That evening, our group is invited to a dinner at the church where we are staying. The people and unbelievably friendly and accommodating, not to mention extremely sensitive to the diversity of our group—when we gather before the meal and the pastor says a blessing, it is just as non-denominational and egalitarian as Doug's. We are then divided by tables so that each group of three or four students sits with three or four church-members. The people are genuinely interested in us and grateful for what we are doing in the community.

That evening, James McBride, the author of *The Color of Water*, a book sponsored by the "Lynchburg Reads" program, is speaking and performing jazz at the Randolph-Macon Women's College. Some group members head down to this, as well as to movies and other entertainment.

**Day 4:** The weather has grown cold after a very balmy

night (and I thought only New England was this crazy!) At breakfast, we take a group photo after the usual procedures. We continue work; the Wise Street house begins to receive its first coats of paint. That evening, Ben and other group members cook dinner and set the table with a row of tealite candles, creating a beautiful atmosphere. After dinner and cleanup, the group again splits up for evening entertainment.

**Day 5:** The day is even colder and wetter than the previous day. At the Wise Street work site, we crowd into the relative shelter of the little house with our cups of coffee and hot chocolate; today's blessing focuses on war and peace as a reflection of world events. The mood is notably more somber than usual, but we go to work with energy and commitment. At the Wise Street site, we finish painting the walls; some group members and construction crew members begin to trim doorways and put in doors. The house is more alive than ever with bustle, banging nails and hammers, moving stepladders and sawhorses, and singing to ease the work. The Madison Crew continues demolition and gutting, heavy lifting, tearing nails and from walls, and a large amount of physical labor. At lunch Chuck, one of our supervisors, says, "Wise Street crew, it's looking good. Madison Street...well, it doesn't look good, but it's good work!"

That evening, a group of us cook a huge dinner. Some people leave to attend a potluck at another church and many of us stay to enjoy our last dinner as a group. After cleanup, we split up for various evening activities.

**Day 6:** The last day begins warmer, though still quite cloudy. We have a half-day today. Ben creates a SAGA-style omelet bar for the last breakfast. The Wise Street crew sands and paints the doors. I work side by side with Bea, the homeowner, as we paint closet and bedroom doors. She is happy and funny and talks about her two girls, aged 11 and 13, who want their rooms painted lavender and pink. "I guess I'll have to get the hang of painting," she says. Leora tells Bea that a Bar or Bat Mitzvah from her synagogue plans to donate a birdhouse to Bea's house, which makes Bea very happy. "My girls will love that," she says.

At lunch, Doug and other supervisors and crew members make closing remarks. They are very kind, telling us how much they enjoyed having us, how good a job we did, and how much the community appreciates it; he also handed out the group picture that was taken on Wednesday. The Habitat students from both the Hampshire and the SUNY groups then raise their hands and voice their appreciation and enjoyment of the experience. After lunch, the Hampshire group heads over to the Madison Street side, put on various pieces of equipment such as hard hats and goggles, and take a group picture. Then we head back to the church and head our separate ways—some go home immediately, so go to visit friends and relatives, and some stay until Saturday afternoon. We plan to have a meeting after our return to plan the future of Hampshire's Habitat for Humanity chapter.





## NOT ABOUT WAR

by: Joseph "Lemmy" Rosenbaum

I'm guessing many of the articles in this week's *Omen* are about the war (when is it gonna get a real name anyway?), but this article isn't. I refused to write about the war because I'm sick of all the news coverage. Sure it's important, but I don't really need to know exactly how many people died on each side and why, and I certainly don't need to know about the weather in Iraq, like I was considering going there now anyway (is that even possible?). I'm pretty sure there used to be other things on the news, for the life of me I can't remember what, though. Oh, I remember sports scores. Gotta have those. UMass doesn't though. They can't afford ESPN any longer. At least Hampshire isn't the only school with no money.

So, instead I'm going to talk about the value of tests. I thought this topic was a non-starter at Hampshire. Certainly everyone opposes it, after all, if you want tests, you can easily find a college that offers them and probably pay less at the same time. A lack of tests is, at least in my mind, one of Hampshire's key features, one that is not at all hidden, so I expect that people that come here accept the system. Asking for tests, it seems, would be just as foolish as applying to Hampshire, then saying we should get rid of the Div system. Sure, we can criticize certain parts of it, but if you don't buy into at least the values behind

the Div system, you shouldn't be here. (This, of course, does not apply to older students who may denounce the new Div I system, for these students did not necessary endorse a set of rules and values that did not exist at the time of their entry.)

To my surprise, however, this week's busiest topic on the Jolt is about whether or not there should be testing. The main argument on the anti-test side seems to be that it's wrong to force students to be accountable to certain information that they may find irrelevant. Not requiring tests contributes to the flexibility of everyone's choice of study, each student can learn pretty much what they choose and write papers to demonstrate that knowledge. The main pro-test argument appears to be that students are not required to learn what is often considered basic information. For example, it would be a reasonable position to state that a student studying chemistry ought to know certain things. Without tests, this basic knowledge cannot be required. One might say this argument pertains only to science and math students, but certainly there are things art students ought to know as well. I'm not an art student, but I'm guessing it would be useful to have studied the techniques of previous artists, even if you go on to create your own.

Those against testing often claim that it is the job of the student to seek out basic informa-

tion, even though they will not be accountable to it, because this info can often be quite important. Critics, however, can respond by saying that it is often hard for students to know what that basic information is. At least in my classes, I know I have been given few hard facts, most of my classes are discussion-based, and as valuable as discussion is, it doesn't give me basic information, just basic arguments. I think this criticism could be resolved if professors made more of an effort to point out what the basic information is. Even if that info isn't discussed in class, students would then be better prepared to find out what the basics are.

Critics of testing also claim that tests are often unfair: many people simply do not test well though they understand the material, while others are good at cramming facts and then forget them after the test. In the end, it is certainly possible for the poor test-taker to know more than the student that got an A. I agree with this position, but feel that this is an argument against grades, not tests per se. The big critique against grades, as I understand it, is that it is inappropriate to reduce a student's unique performance to A, B, or C. This may be even more of a problem when the grade is based on test performance, but the same explanation applies to papers as well.

That's why Hampshire has

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## THE VIEWS OF A CONCERNED STUDENT

by: Sam Singer

Recently, I have observed what I feel is a lack of tolerance among students for the differences of others at Hampshire College. The specific event that moves me to write this letter was the forum two weeks ago on cultural appropriation. At that meeting I was shocked to hear many Hampshire students make comments that I felt conveyed an attempt to impose their beliefs on others. This in itself is a form of intolerance. Although I will not quote any of the things said at the meeting to avoid misrepresenting anyone, the subjects discussed as forms of cultural appropriation included choice of hair style, clothing, study abroad programs, and the possession of cultural, religious or decorative items. I believe that all Hampshire students, staff members, faculty members,

and members of the administration, are entitled to dress, wear their hair, accumulate cultural, religious or decorative items, have sexual or gender preference, or go on study abroad programs without fear of being judged, ostracized, or attacked for their choices. I understand that many life style choices made by members of the community may be frustrating, insulting, or may appropriate certain cultural features from ethnicities, cultures or religions which are not the ones in which they were born, but those choices are theirs to make, as long as they are done without an aggressive intent to insult or humiliate anyone else. I do not ask that members of the community stop voicing their opinions about such matters. In fact, it is my hope that more community members join the discussion.

However, I feel they should do so while respecting the choices of others. College is an opportunity to explore and investigate oneself, the world and everything in it, and to broaden one's horizons. Especially at Hampshire, it is a time to challenge your beliefs and the beliefs of others, but only in a respectful manner. I cherish the time at Hampshire during which we are able to do these things, but I fear that some of our opportunities may be curtailed due to the intolerance I mentioned above. That would be a tragedy for us all. I look forward to the opportunity to discuss my views in more detail with anyone who is willing.

Sincerely,

Sam Singer  
scs00@hampshire.edu  
x5293

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## NOT ABOUT WAR

evaluations, not grades. But we already have papers and projects, which are evaluated. Tests could be used to help students find out what the basic information is, and could be evaluated along with papers insofar as the professor may be able to determine what each individual student ought to know, based on his or her studies or area of interest. This might be more pertinent to Div IIs and IIIs, who should be acquiring information in their field, rather than Div Is who are probably still acquiring such things as modes of thought, as much of the information acquired during the first year may not be relevant to their interests.

In short: I oppose grades, but not necessarily tests. Tests can help to more clearly identify what is largely considered important information within a certain field of study, and can also help professors gauge a student's progress. Now, these tests shouldn't be a big deal. They won't be three hours long ordeals, and because they won't be graded students won't need to pull all-nighters cramming. They could even be optional, intended for those students who want to see what the professor thinks is important. As long as passing a course remains independent of a student knowing a certain set of information at a particular time and place, I have no quams with their being tests, even at Hampshire.





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## HIDDEN FACE OF...

short, it is antisemitism." Anti-Zionism singles out Jews from the rest of the world as the sole people not entitled to the right to self-determination. Jews can remain scattered and few in number but anti-Zionism opposes Jews seeking collective national rights or political autonomy. It sees the conflict in Israel as the claimless Jews, at best a pseudo-people, versus Arafat's "real" national movement. The Palestinians can demand collective rights and a state but Jews can't, simply because they are Jews.

Divestment campaigns against Israel are another mask for anti-Semitism to hide

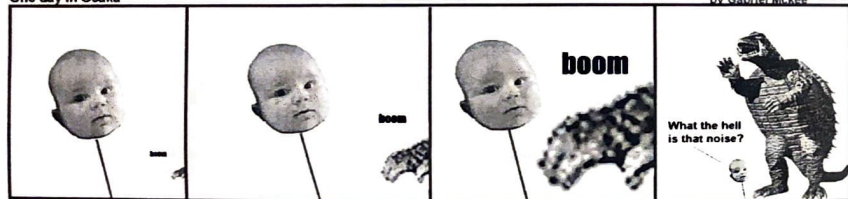
behind. When a Palestinian terrorist snipers a 10 month old Jewish baby, beats two Jewish children to death with a rock or blows up families eating at a restaurant, the crime is either ignored or defended as necessary for the PA's racist program of expulsion, which is claimed to be legitimate under all kinds of misleading verbosity. When Israel goes into the Gaza to arrest the criminals, it is painted as an aggressor. Divestment campaigns justify Arafat's regime waging a war, ordering paramilitary organization to terrorize civilians and implementing its Arab supremacist agenda. Israel is con-

demned for defending unarmed men, women and children. Divesting from Israel follows the same logic Adolf Hitler used to blame the Jews for the starting the Second World War or anyone of David Duke's white supremacist tirades. The victims of suicide bombings are vilified while the aggressors are praised. Before their can ever be peace in that small corner of South West Asia, the ideologies of hate must finally be unmasked for what they really are: disgusting creeds of oppressive violence and terror.



One day in Osaka

by Gabriel McKee



## A RESPONSE TO "A NEW DAY"

I agree with Mr. Wojciechowski that to refuse to see a movie is an unacceptable policy for a movie critic. Perhaps Mr. Wojciechowski could take over the job when he is no longer engaged in Pulitzer Prize winning journalism. He is obviously well qualified, as shown by his recent article- "How to Not Be a Bitch at Saga." I was particularly impressed with the sentence- "Don't fucking steal the fucking dishes and fucking silverware and fucking cups and the fucking loaves of bread, and the fucking Tofutti Cuties." Might I suggest that Mr. Wojciechowski add a few more fucks to adequately express the burning outrage which consumes him.

by Jess Tarrand

THE COLUMNIST'S OBSESSION WITH GENKI HORIGUCHI SPIRALS OUT OF CONTROL

by: Jeffrey Paternostr







## "SOME PEOPLE THINK I HAVE NO DIGNITY"

**B**eth (B): Where did you grow up and where have you lived?

**Ann (A):** OK, starting with basics. I grew up in New Haven, Connecticut, and when I was growing up we had a house along the river. So, we had a dock on the river and lots of little fishes and shrimps and things like that which is probably where I started to be interested in stuff like that. Then I went to Swarthmore College. Then I wanted to get away from the United States a lot, so I went into the Peace Corps in Nigeria from '65-'67, just before the civil war there. Then I went as far from there as possible to Seattle, the University of Washington...

**B:** Yay, U Dub!

**A:** Are you from there?

**B:** No, my Dad's side of the family are all from there, I was just there over Spring Break.

**A:** Oh, lucky you. So I got my Ph. D. there, Physiology/Biophysics, University of Washington. Then I decided I didn't want to be on the research track, you know the rat race kind of track and Hampshire was just not too long opened. It was opened in '70. My then-husband and I applied in '72. I've been here ever since!

**Aaron B. (AB):** Wow.

**B:** Well that's our next question.

**AB:** Could you talk more about why you came to Hampshire, as opposed to another college?

**A:** Oh yeah. When I was in the Peace Corps, I was teaching Nigerian students a very traditional British curriculum from the 1930's, except I was teaching it in the 1960's. So I think I learned a lot about the kind of education I didn't like. I learned that I really don't like road education. It became so much more clear to me when I was trying to teach those students that I needed to reach beyond do this, so that, and do the other thing. I invented stuff I had no idea how to do, like how to teach negative numbers using a game with little calendars and stuff like that, because it was just clear they needed something more. It just felt right to come to a school where it was all about inquiry and about students asking questions. That was the right thing to do, not too articulate, but hey.

**B:** How long have you been here Ann?

**A:** Oh!!! Since 1972. Continuously, except I took a year to work for the National Science Foundation about 10 years ago. I gave out millions of dollars in grants and it was really boring. I found out that it wasn't much fun to be a bureaucrat compared to teaching, so I'm here.

## AN INTERVIEW WITH ANN MCNEAL

by: Beth Day and Aaron Buchsbaum

**B:** Do you have any good stories of Hampshire's early days?

**A:** Any good stories...hmm

**AB:** Or just amusing

**B:** Or amusing yeah...

**A:** I'm not sure I can rev up that part of my brain right now. It was sooo free-form! I mean we were passing Div I's for people who would like give a class presentation and that would be their Div I. We just had no idea what we were doing! Because Div I's were not really in the original plan, if you've ever read it. Students were supposed to have individualized exams, but the teachers were supposed to set the questions for those exams. Instead somebody somewhere turned it upside down and had the students asking the questions. SO when I came two years after I started people were still trying to figure out what is a Div I, what is this thing? It was absolutely fascinating. People would just walk into the office door and say I want to do a Div I on the brain, somebody you'd never seen before. Okay could we get a little more specific?!? It's hard to say how it was wild it was wild.

**B:** Any crazy projects?

**A:** I remember a ballet dancer, it wasn't at the very beginning, but it was a guy who was a ballet dancer and who wanted to do something to do with turning. So he was endlessly spinning, you know the lab stools, the same old lab stools that we've had for 30 years? He was whipping around on a lab stool and had electrodes attached to his eyelids so you could see the eye movement. That was a silly early one. I don't know. It was after

about I got interested in dance stuff through the people in the dance department here and started doing dance classes in the few years after I arrived. And then I got interested through the dance students that I met in doing things to do with human movement and all that. So I think I really got a Hampshire education through the students that way because the research stuff I had been doing before I came to Hampshire was single sodium channels and stuff like that that you just can't do without mega equipment. I think I got my Hampshire education that way. If I think of more amusing stories I'll come back to them, but I'm not much of a story teller.

**AB:** Are you enjoying your semi-retirement?

**A:** I LOVE it!!! Put the expression in that!!

**B:** I thought we should ask you about that because you seem to like it so much.

**A:** Yeah...well it keeps me in the best of both worlds because I can teach Physiology, which I love teaching, but I have enough energy left so I can really bounce in there in the morning and love it instead of going ooooh my god.

**AB:** Like the students!

**A:** I've noticed that. Today... TODAY!! You should have seen them today Beth! They were [makes a very sleepy/zombie-like expression]. I dunno Aaron!

**AB:** We're there in spirit, I swear.

**A:** Yeah I love semi-retirement. I get to go out in the woods and spend a lot of time hiking and get to do creative writing, poetry

**B:** doing your creative side

now!

**A:** Yes!

**AB:** Do you write about physiology and anatomy and stuff?

**A:** Yeah, I don't but you know, occasionally images come up? Umm...I think there was a poem that I was writing about inevitability and it was the images that I used in class for thermodynamics. Because you know just the way water has to go to go downhill? A candle doesn't have any choice about burning. So, I dunno, I think it's poetic.

**AB:** That works.

**B:** What are your secrets for calming students' nerves?

**A:** I thought I would've made them nervous I didn't think I calmed their nerves!

**B:** I think you're pretty good at it when I'm freaking out.

**AB:** Say a second semester Div III walks into your office, what do you do?

**A:** That's neat to hear that you think that I can do that. You know, the stuff that I do in dance has helped a lot with that. I do a kind of dance practice that Daphne Lowell's involved with, contemplative dance. It involves a lot of witnessing one another in a really non-judgmental way. So if I'm watching somebody move, I'm not watching to see how beautiful they are or whether they can stay on their toes, I'm just watching to see them as a human being. I hope, if that translates into my advising and my work then I will be really, really happy. And if you're saying to me that it does, that makes me extremely happy. When I see somebody trying as hard as they can I don't want to

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 whip them. You know I want to let them know that I see them trying as hard as they can. Another thing I think I've gotten a little bit better at is, when I have students who are continually freaking out, to keep reminding them of the things that they are already doing. What's the good stuff, what are people doing that is good.

B: You have those little toys on your desk.

A: Toys? Okay. I'm glad you like the toys. The sandtray, and the yes, sand trays are good, sand trays are good, yes.

AB: I like to come and shovel some sand

A: I think in the early days I was so serious, you should have known me 20 years ago. So intensely serious. It just feels better to have a balance, you know, be serious but be silly. I'm so glad that you know that I'm silly. I like that.

AB: It's very apparent, Ann.

A: Okay! Good.  
 AB: Okay. If you can, describe Hampshire students in one sentence.

A: All the contradictions. Silly, completely serious, philosophical, sometimes practical. I think Hampshire students are very endearing.

AB: That works. Rapid fire questions?

B: Yeah this is our rapid fire question part. What's your favorite day of the week?

A: Wednesday because it's my Friday!

AB: What's your favorite organ?

A: Wurlitzer isn't that it?

AB: Wurlitzer? Oh God, no!

A: Yes!

AB: Oh fine, okay.

B: What's a Wurlitzer?

AB: Like, you know, the playable organ, as opposed to a physiological organ

B: No!

AB: You pulled a fast one on us.

A: You asked for that!

AB: Yeah we did.

A: This week it's the heart because that's what we're studying. Next week it's the kidneys.

B: What's your favorite color?

A: Blue-green.

AB: Favorite food?

A: Chocolate.

AB: All right! Good answer, good answer.

B: What's your favorite music?

A: That's so hard to answer. African popular music, Beatles, classic, Eric Satie. Those are the main ones.

AB: Your favorite spot on campus.

A: The fitness trail. Back there in the woods.

AB: Oh cool. I agree.

B: Favorite part of the Krebs cycle?

A: Favorite part of the Krebs cycle? That part where the acetylco-A comes in because it can come from so many places, and...I don't know! That's a silly question! A very silly question!

B: How did you get interested in physiology? Why physiology?

A: You know, very indirectly. I was really lucky when I was in high school, I got a job at Yale, at the biophysics department where they were studying what we now call molecular biology. I worked for a guy who made me feel really smart. That's so nice. Oh man.

AB: We like those people

A: Yes, we do. Under his influence, I wanted to do biophysics, because it's the application of physics to biology and it was obviously totally fascinating. So when I went to apply to graduate school, I kept looking for biophysics. What I found was physiology and biophysics. So I ended up doing that. Because I think I really do like the application of physics and chemistry and math, really fundamental things to living things, and sort of going back and forth between the kind of dry understanding and the really wet understanding and then the bigger human understanding. I really like that stuff.

B: Any other questions?

AB: Any final words of wisdom for us?

A: Be silly.

AB: Okay!

B: Wonderful Ann, thank you.

A: I want you to talk about how I act out molecules in class.

B: Okay we'll talk about that

AB: How you act out molecules?

A: You know like active site [bends body into a shape]? Cyclic AMP [bends into another shape]?

AB: Oh yeah!

A: Cyclic AMP [continues to bend body into the shape of cyclic AMP]? Active site of a folding molecule. Some people think that I have no dignity.

B: We'll write that as our title, "Some people think that I have no dignity."

A: Yes!

AB: Pedagogical style.



by: James Potter



So far, I'd have to say that this year (all 3 months of it) have kicked last year's hinder as far as new releases are concerned. Not to mention the flood of upcoming stuff that has me chomping at the bit. Anyway, I've been eating a lot of fresh produce lately, so this time, I'm reviewing things based on that. 0 means it rocks my world and doesn't suck at all, and 5 means it sucks root.

- 0=Red Grapes
- 1=Blood Oranges
- 2=Cucumbers
- 3=Carrots
- 4=Purple Lettuce
- 5=Mushrooms

#### NOFX-Regaining Unconsciousness EP (2003, Fat Wreck Chords)

This isn't a breakthrough release. The 5 tracks on this album don't take any giant steps forward from where NOFX were on their last release, or the one before that, or the one before that. But that's why it's good. NOFX are great at what they do, and what they do is write consistent skate punk with amusing lyrics as social commentary. The only big change here is the more overtly political tone to the lyrics. And a cool little dub breakdown in

## You Know You Want To Hear What I Have To Say

the song "Franco Un-American." Unless you're already a fan of NOFX, I wouldn't bother picking this up. 3 of the songs on it are going to be on their upcoming album, *The War On Errorism*, and the last song is a teaser of more of the songs from that release, so there's only one song on here that's really exclusive to this EP. *Cucumbers* to this.

#### F-Minus-Wake Up Screaming (2003, Hellcat/Epitaph)

Hard-fucking-core. And none of this chest pounding, sweatpants wearing, jock core that bands like Hatebreed and Sworn Enemy seem to love so much. We're talking about circle pits and foot-high liberty spikes here. Track 9, "The Iconoclast," calls to mind *Damaged-era* Black Flag, and the first track, "Sweating Blood," is a dark, screaming, sucker punch of an opener. It's not often you hear such screaming ferocity coming from a woman, and that's what makes it all the greater. The vocal duties on this album are traded between the two guitar players, Brad Logan and Erika Daking, and that gives this release *Red Grapes*.

#### AFI-Sing the Sorrow (2003, Dreamworks Records)

This major-label debut

from the Bay-area quartet AFI takes leaps and bounds from the stage where they once played. As it starts off, the chanting and screaming sing-a-long vocals that have made this band such a great live experience beg you to pump your fist and shout along. From there, the band blazes through with an intensity not normally found in music this dark and atmospheric. Tracks like "Bleed Black" hearken back to AFI's first stylistic evolution that was first found on *Black Sails in the Sunset*, while tracks like "Dancing Through Sunday," "Death of Seasons," throw metal guitar solos and industrial breakdowns into the mix, all while showcasing a harder element than earlier work. And songs like "Silver and Cold," "The Leaving Song, pt. 1," and the secret track, "This Time Imperfect," display a much more melodic side of the band. While songs like the first single, "Girl's Not Grey" and "This Celluloid Dream" have a catchiness to them that will ensure radio play, they are still unmistakably AFI, and frankly, I'd like to hear more stuff like this on the air. This release gets bunches and bunches of *Red Grapes*.



Kitties by: Beth Day





## Section ZOLE



### CHOCK FULL OF CORN

by: Michael Zole

The video game industry can be confusing at times, especially when you find out about games like *The Jungle Book: Rhythm N' Groove*. This is basically *Dance Dance Revolution* with characters and songs from *The Jungle Book*. This may be a fine game, but that's not the point: what sick individual would watch *The Jungle Book 2* (the existence of which is also off-putting) and think "Gee, this would really make a great basis for a game that is basically *Dance Dance Revolution*"?

Well, I'll tell you who that sick individual is: a publishing company (in this case, Ubi Soft). Game publishers are to the game industry what movie studios are to the movie industry, what record labels

are to the record industry, and what pimps are to the sex industry. In other words, the job of a game publisher is to (1) have a lot of money, and (2) spend it in really inexplicable ways. Most games are funded by publishers; game developers can fund games themselves, either with existing capital or a bank loan, but this happens less often, since it puts more financial risk on the developer.

Actually, an important distinction to make is that publishers and developers are not the same thing. I've heard gamers attribute various game flaws to the game's publisher, presumably because it's the largest name on the box (hey, they put up the money!), but that's a little like blaming Epic Records

because Mudvayne's new album sucks. Blurring that distinction, though, is that not all developers are independent—some publishers actually have internal development studios. Konami, for example, has something like five development studios, although oddly enough each one is publicly traded, and therefore in direct competition with the others. I'll admit I don't quite understand that, but it seems to work out for them. I wonder if the *Metal Gear Solid* team engages in wacky fraternity-style pranks against the *Yu-Gi-Oh!* team. In any case, the publisher and developer have distinct roles: the publisher pays the developer to make them a game, and the developer makes

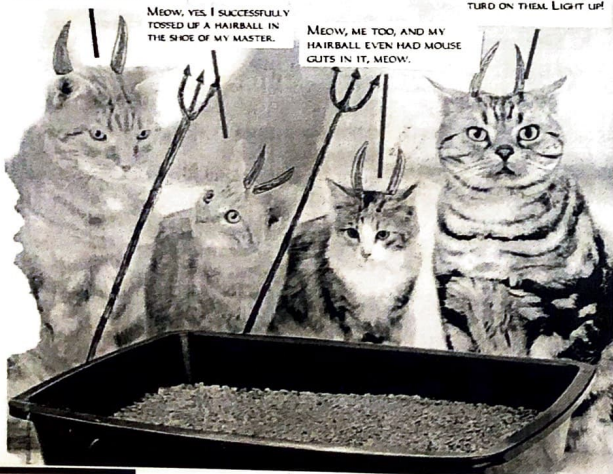
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I'VE GATHERED YOU ALL HERE AT THE LITTER BOX THIS AFTERNOON TO CONTINUE OUR PLAN OF WORLD DOMINATION AND DEMON POSSESSION OF THESE FILTHY HUMANS.

MEOW, YES, I SUCCESSFULLY TOSSED UP A HAIRBALL IN THE SHOE OF MY MASTER.

MEOW, ME TOO, AND MY HAIRBALL EVEN HAD MOUSE GUTS IN IT, MEOW.

LITTLE DO THEY KNOW THAT WE SMOKE THE CRYSTALS IN OUR CAT LITTER LIKE THEY WERE CRACK! TOO BAD THEY HAVE LITTLE CRINKLES OF TURD ON THEM. LIGHT UP!



by: Ned Parker

it. If the developer is in-house, the main difference (as far as I can tell) is how far the check travels.

The way developers hook up with publishers seems to have a lot to do with self-promotion and networking (on the developer's part, naturally). Sometimes a publisher will pay scads of money for the rights to make a game based on a movie (say, *The Jungle Book 2*) and they need a developer to make a game that will show a return on that investment. In this case, a developer might write a proposal for the game they would make ("people love *Dance Dance Revolution*, right? And they love *The Jungle Book!*"). Sometimes developers have to take projects with less-than-exciting concepts to pad their résumé or pay the bills. However, developers will also occasionally think of original concepts (this is frowned upon, of course) and propose these. The only problem is that a video game concept by itself is worth very little. To get a better idea of what the developer can do, an interested publisher may commission a prototype, or the developers may create one on their own (which unfortunately doesn't bring in any money).

Once the publisher and developer sign a contract, the money finally starts to move, in the form of milestones. The developer and publisher will agree on a set of milestones on the way to the finished game, and upon reaching these milestones the developer gets money—pending the approval of their work by the publisher. Once the game is done, the developer gets royalties on each copy of the game sold, but the royalties may be counted against some or all of the milestone money before the developer actually sees any of it. This is called "earning out", I believe, and my understanding is that it rarely happens, unless you have another *Myst* or *The Sims* on your hands. The developer doesn't have to actually pay back their advance if they don't earn out, so the financial loss is entirely on the publisher if the game does poorly.

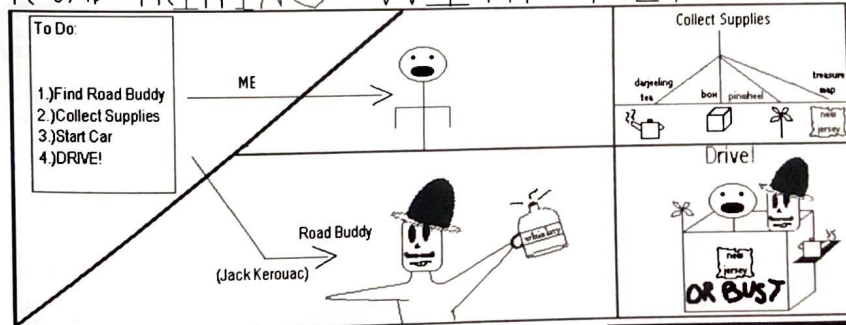
This is actually a fairly important point: since game publishers don't often recoup their costs, let alone exceed them, publishers tend to be conservative about the projects they fund. Even *The Sims*, which came from established hit-making developer Maxis and has sold one billion copies since its release, was reportedly hard to sell to publisher Electronic Arts. This is why the games that come out tend to be reasonably similar to existing hits. Of course, it's not that publishers are being unreasonable: in 2000, presumably to hit niche markets with the Dreamcast, Sega brought out the quirky space dance game *Space Channel 5* in America, promoted it heavily, and it bombed. Predicting a hit in any medium is notoriously hard, but fortunately the occasional niche title does manage to sneak through.

The game publishing system, much like the pimp system, is certainly flawed, and there has been a great deal of speculation in the industry on other ways to fund projects. In some ways the problem has been exaggerated by the rapid growth of the game industry, which barely existed 20 years ago. But if we consider the relative cost of going back to the age when games were produced in a single programmer's spare time versus a slew of bad *Shrek* games for the Game Boy Advance, I think we can deal.

I would like to thank Northampton's Cyberlore Studios for allowing me to sit in on their company meetings and pick up most of the information in this article. I probably should have sent it to them for fact-checking, but whatever.



### ROAD TRIPPING WITH ME!



by: Aaron Buchsbaum



# THINGS THAT SHOULD SCARE YOU

I understand that I am never going to change Hampshire. I understand that really, nobody is. You'd think a smallish college would be a little easier to nudge around, but maybe when you get up to our size you've gotten to the point where there are too many people to actually know what's going on, but not enough to create the kind of bureaucracy that at least formalizes some of the decision-making processes. Just when I think I've gotten to the bottom of where the decisions are made and how we could maybe bring them out into the open, I find another, murkier level of committees and obscure meetings.

I no longer have any fantasy of real student decision-making at this school. Which is sad. I went to an alternative high school where students had a fair amount of power. Even if teachers made some decisions, students still had the right to propose or veto major curriculum changes, define the rules, and generally had some measure of control over various decisions that directly affected their lives. I led All-School Meetings, helped run Agenda Committee, and stuck my nose into staff meeting notes to find out what was happening behind the scenes.

I would have liked to do the same thing at Hampshire, but Community Council is such a farce that I have no desire to get involved. You might say that my attitude is the problem: I should join Council and work to change things. But as I said above, I cannot change things. Nobody can. Not Student Affairs, not Greg, probably not the Trustees. Maybe Steve Weisler, but even he must be subject to the laws of physics eventually. Students don't

seem to get excited about much. What was the last protest we had about college policies? The retention of special-interest housing. An important issue, but it was a policy that actually affected current students, and was announced far enough in advance that they had time to pull together a protest. Did we see anything about the First-Year Plan? No, because we all knew it wouldn't affect us and faculty kept it under wraps long enough that most students didn't even know about it. It wasn't voted on until summer, when there was no one around to protest.

Still, I like to think that students would be willing to protest academic policies, were they important enough. We just need enough advance notice, so policies don't sneak through under our noses, and by the time we complain the answer is, "Sorry, it's a done deal." So here's something being bounced around that should scare you. Just a heads up.

Application for all Div II committees in every school? Fixed Div II filing date for all second-years?

Instead of just especially overloaded departments like film, writing, and theater having application processes for committee members, all Div II students would have to apply to get anyone on their committee. So far this has been shot down. But the idea of everybody having to complete an application at the same time, get stuck with whomever the application process assigned them to, and then having to do a new application every time a committee member went on leave is nightmarish. And distinctly unhampshire.

Part of the argument is that other schools and departments are

made to bear the brunt of what is primarily an IA problem: HACU, for instance, has to shoulder the burden of overflow students IA can't take. If other schools end up dealing with IA's application system too, the argument goes, shouldn't they have their own application process to make it fair for everyone? In short, no. We market ourselves as a school strong in film, theater, creative writing, and photography. If we choose to do that and not hire the faculty to deal with the concomitant interest in those areas, the solution should not be to spread the pain around equally. It should be to eliminate the pain, either by ceasing to tout our overbooked programs, or hiring enough professors to meet the need.

Related to that argument is the simple fact of workload: some professors, because of their interests and/or their inability to say no, end up chairing a dozen Div IIIs while somebody else has four or five. Again, I say tough. There will never be enough math Div IIIs to give a math professor the same workload as a theater professor. In the end, the extra theater students have to go somewhere. Is the idea that they would go to the math professor? Why make NS and CS students go through the application process if they aren't even touched by all this?

Another part of the argument is that it would be good for students, because when looking for committees they often go to professors with whom they have worked, rather than professors who most closely meet their interests. The professor agrees to be on the committees of a bunch of students like that, and then a student comes along who is working on exactly what

the professor is working on, and the professor is already too busy. The application system would route students to the professors who most closely matched their interests, and vice versa.

Now that part makes a lot of sense, except for the sad, human fact of personal compatibility. I know people who have chosen to have someone not closely related to what they are studying, because they get along with that person so well. Similarly, they have avoided professors who might match their interests perfectly because they do not get along with them. You will never be as productive with the academically-matched committee that you hate, as with the personality-matched committee that doesn't totally fit what you're doing. And the sheer fact that students go to professors with whom they have worked and have personal familiarity is important for a good committee experience as well. That's why we insist first-years take a course with their advisor: so they can get to know them. I have friends who've gotten assigned professors in photo or film that they've never even worked with and don't know at all. Their experiences have been mostly unsatisfying, at best.

Finally, there is the problem of simple Hampshire bureaucracy. There are far too many systems out there plagued with problems. Even the current application systems are flawed. Dates change or are never announced; faculty simply forget to have an application process for Div IIIs graduating in December; a professor gets sick and everyone she was on the committee of has to reapply two weeks before the filing deadline. Do we want to spread these problems to the rest of the college?

Correlated with all this is another idea currently being considered: all

second years would have to file at the end of the fall semester. After all, what should second-years do with that pesky third semester the first year plan has stuck them with? Why, they could be setting up their Div III! Clearly, everyone will know exactly what they want to do at the same time! After all, the idea that what's good for one is good for all is exactly the principle Hampshire is based on.

The intent of the proposal is not bad: to even out faculty workload and direct students to more appropriate committees. But couldn't this be handled less radically? Have a referral process in which students submit outlines of their Div II ideas and get a list of faculty who are matched with their interests. But leave control in the hands of the students.

That's the ultimate point of all this: it's just another removal of power and control from the hands of the students, and a transfer of that power to the faculty. The new first-year plan went just about the same way. The problem was that first-year students weren't having a very good academic experience, weren't completing classes, and weren't doing their Div IIs on time. I worked with several student groups who came up with ideas to fix the system but still give Div I students more control over their education. All this was to no avail; the old system was eliminated entirely and a new one, without the independence and self-direction, put in place.

The new first-year plan was touted as being beneficial to students. And maybe it has been. Class completion has gone up, I hear. But a professor was complaining the other day that her students aren't as eager to learn the methods and thought processes as they were when they actually had to do a Div I project with them; instead, they're

just checking off another class on the list. That's what happens when your own investment in the process is removed. Maybe what it's really done is make life easier for professors (except for that pesky lack of self-motivation.) No more people to harass about unfinished Div IIs, or students showing up with wild ideas for independent projects.

This proposal looks pretty similar to me. It's supposed to be good for the students, but it only helps them in a way that they didn't really need to begin with. Most people seem to find pretty good Div II committees. What it does is make life easier on professors, who won't have to say no or be overloaded. Instead, they can have someone else say no for them.

Whether or not this new structure will affect current students, we should be actively entering the discussion. Hampshire is different from other schools in some very significant ways. Small, private liberal arts colleges are a dime a dozen, and their structures and requirements are essentially identical. We are one of the few that is different, and our particular way of different is unique. As students, we are given a certain responsibility to ensure that Hampshire does not become just like the others, that its distinctiveness is preserved, and the spirit behind the distinctiveness is preserved as well. Students fought battles before you arrived that you benefit from in a variety of ways now: financial aid, the Cultural Center, and free access to the Multisport, to name a few. Faculty who will be here for the long haul can feel free to do whatever they want, as long as they wait out the individual students who oppose them — unless every generation of Hampshire students is willing to oppose changes that are contrary to the spirit of Hampshire.



# LIZARDS gone Lizard WILD LUST



## UNCENSORED!